

The Anglo-Norman Lay of 'Haveloc': Text and Translation, ed. and trans. by Glyn S. Burgess and Leslie C. Brook, Gallica, 37 (Woodbridge, Suffolk: D. S. Brewer, 2015), 230pp. Hardcover. £75.00.

This volume provides a comprehensive study of the Anglo-Norman lay *Haveloc*, one of the most popular and widely circulated legends of the post-conquest period. As most extant editions of the French text date from the nineteenth and early twentieth centuries, this is a much needed contribution to literary studies that will appeal especially to scholars of medieval romance. The editors' discussion of social, political, and historical contexts for the story, specifically their emphasis on local connections, also makes the volume useful for anyone interested in the history of medieval Grimsby and Lincolnshire.

In Part 1, the editors present a new edition and facing-page translation of the established authoritative version of the French text, which appears in the early fourteenth-century manuscript, London, College of Arms, Arundel XIV (f. 125v, col. 1 – 132r, col. 2). They also include an edition of the other major French version, from the late thirteenth century manuscript Cologny-Genève, Bibliotheca Bodmeriana, Codex Bodmer 82 (f. 1r, col. 1 – 7v, col. 1), and a translation of the likely source of both—Geffrei Gaimar's early twelfth century *Estoire des Engleis*. A detailed introduction provides critical discussions of the lay, its literary life, manuscript witnesses, and relationships to the source text and analogues, including the early fourteenth century Middle English lay *Havelok*. Part 2 includes translations of the shorter versions of the legend extant—five in French, five in Latin, and eight in Middle English—the majority of which are from chronicle texts and date to the fourteenth century, although a few exist from the fifteenth and sixteenth centuries, and one dates to the first half of the seventeenth century. A summative critical discussion of the analogues follows, along with a bibliography and an index of proper names, the latter of which is broken down by textual tradition, making it easier for readers to search and cross-reference variants.

The editors follow a conventional structure for the introduction, covering topics such as the date and language of the text, tale transmission, editorial practices (for the medieval French texts, the modern editions and the translation), genre studies, and manuscript studies. They also outline the general plot and structure of the story, discussing briefly its prologue and epilogue, and breaking its events down into twelve sequential parts. Traditional generic elements receive attention, such as the themes of love and marriage, dreams, or the poet's use of the supernatural, and the editors remark upon the lay's participation in the 'male-Cinderella' motif through its protagonist, whose identity as Prince of Denmark remains unknown to him and most characters for a large part of the narrative. However, the lay deviates from this tradition through its elevation of topoi non-traditional for the genre and through its foregrounding of local geography. As the editors note, the poet emphasizes Lincolnshire and the East of England in his story, mentioning Grimsby no less than six times and including references to other local spots such as Holland, Lindsey, Lincoln, Rutland, Stamford, and Tetford. Further, he highlights the narrative's association of the founding of Grimsby with Grim, the vassal who saves Haveloc from a usurper, as well as issues of inheritance and just rule, both of which connect to the protagonist's development and eventual reclamation of his kingdom.

Similarly, the critical discussion pays considerable attention to the social and political themes of the lay, and readers with local interests will find the section on the text's historical background particularly fruitful. Here, the editors outline a number of critical debates linked to efforts to identify the oral versus literary origins of the tale and its generic identity (that is, whether it constitutes more fully a romance or a history), and remark that much of this debate resides in the text's references to local names, of people and places. They point out, though, that despite the repeated appearance of Haveloc's story in medieval chronicles, and despite the constant association of Grimsby with Grim, little evidence exists to suggest that the hero and his companions are literary representations of corresponding historical figures. Even when a version of the tale has clear regional ties—for instance, Pierre de Langtoft's chronicle (c. 1305-1308) and Rauf de Boun's *Le Petit Bruit* (1309), through their author and patron respectively, link to a priory in Bridlington, Yorkshire, and to Henry de Lacy, 3rd Earl of Lincoln—these ties do not render the narrative itself historical. Unsurprisingly, the thirteenth-century Grimsby Seal features as part of this discussion, given its image, which depicts the hero and his wife, Goldeburgh (Argentille in the French tradition), on either side of Grim, who appears in the centre with a divine hand above pointing down towards him. This 'tantalising link' (45), as the editors call it, suggests that the story had and continues to have significant cultural currency for the citizens of Grimsby regardless of whether or not the story is rooted definitively in historical figures.

The editors identify two main political trends within the larger Haveloc tradition—texts that emphasize Haveloc's Danish identity versus those that emphasize his Englishness—and suggest this detail often derives from the political contexts associated with the larger text from which the episode derives. The chronology of the text has clearly identifiable trends, too, as all versions of Haveloc's story employ one of three major pre-conquest settings: the early medieval period of Arthur and Constantine; the period of the Danish invasions; or the time leading up to and including the rule of Canute. The latter two settings increase the narrative's reception as a type of local history, one placed firmly within the Danelaw region to which Lincolnshire belonged, while the former renders Haveloc akin to the mythical King Arthur. Indeed, the editors suggest that, like Arthur, Haveloc might have an unidentifiable historical source, although this source is less important than the life of the legend it birthed. Despite such commonalities, in Part 2 the editors illuminate the significant variations of the legend. The length of Haveloc's story can be as short as six lines or as long as 3,000 lines, while the period of his rule ranges from as few as three years to as many as forty-one years. Some texts focus on the conversion aspect of the narrative, while others increase or decrease the agency given to his wife Argentille/Goldeburgh or reduce Haveloc's association with domestic labour by eliminating his identification as a scullion or kitchen boy. The editors highlight anomalies, too, such as the unique reference to Haveloc as the King of Norway, or mentions of Haveloc's burial site as either Stonehenge (a detail that recalls the stories of Arthur) or Westminster.

Overall, the popularity and longevity of Haveloc's story gestures to its ability to entertain as well as to its importance for multiple audiences as a narrative that conveys social and political concerns. Its connections to Grimsby and Lincolnshire also suggest, as the editors state, that the protagonist's 'legendary importance was registered on both a local and national level' (210). This new edition—with its facing page translation and detailed discussions—makes the legend accessible to modern readers, specialists and non-specialists alike, and is a welcome addition to existing scholarship.